

HANGED BY THE REVOLUTION

ISSUE #1 WINTER 2001

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KNIFEHANDCHOP

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THE ZINE IS OUR SMALL CRY OF FREEDOM OPPOSED TO THE MEDIA MONOLITH
JOIN ME, BROTHERS, WE HAVE NOTHING TO LOSE, BUT A WORLD TO WIN...

☛ hanged by the revolution no. 1 winter 2001

📍 14 dunluce ave, brighton, sa 5048, australia

📧 comradee@bettanet.net.au (or) kid90210@hotmail.com

I cannot put into words the reasons for this zine to exist - and yes, that is pretty sad for a writer. Whenever I try to justify this zine or put a concrete manifesto/mission statement, I find myself covered in contradiction and flustered by the inability to pinpoint anything. Let me just say that it exists because it can.

Well, yahoo for you for taking time to read this. This zine is bastard child of my former zine, *Sphagnum Nagasaki*, which I sent to its grave earlier this year. Again, I cannot say why I took this course of action, but I felt it was the right thing to do. But alas, the zine-bug bit me again, and here (I hope) is a zine that took all the good lessons I have learnt and puts them to (somewhat) good use. If I have to further my reasons for this, let's just say this: *Sphagnum Nagasaki* was originally constructed as a forum for extreme electronic music fans, who felt left out by the multi-national media fascists. Along those lines, I also felt it was necessary to include left-wing politics, film and degenerate art into the zine. After an enjoyable two years, I felt the need to rest and for the last few months have put writing on the backburner. So now, this new zine is just more of the same - music, politics, art, film - but now, hopefully, it's bigger and badder. So enjoy, bitch-asses.

I must use this opportunity to say props to those who deserve more recognition out there. As I am writing this, Ujaku man Mark is putting the finishing touches on *Ujaku* #8 & 8.5 which will follow in the tradition of being one of the coolest zines I have ever read and packed with more information, wit and insults than you could poke a stick at. 7u? is currently still producing his maniacal *No Frills* on a regular basis, along with his one-off print runs of several other zines and assorted artwork. He's also working with System: Corrupt and other collectives with the means to entertain and subvert. Riva's *Electrocution Distribution* and her zine, *Happy Pancakes* are both still out there, with her distro jampacked full o' zine goodies. Finally, my fellow writer Nick has produced his own zine, *A Note From Nick*, so be sure to check what bizarre things he has cut n pasted together.

Peas - Evan.

On heavy rotation: Beastie Boys *Paul's Boutique* ★
NWA *Straight Outta Compton* ★ V/VM *Test Record* ★
Naked City *Naked City* ★ Dj Eddie Def *Inner Scratch Demons* ★ Fantomas *Fantomas* ★ Bjork *Selmasongs* ★
Kid606 *Twirl EP 12* ★ Avalanches *Since I Left You 7"* ★
Mr Bungle *Disco Volante* ★ Knifehandchop *Fighting Pig Learns Judo Tricks* ★

Too many people to mention, but here's a shout out (in no particular order) to: Dave, Nick, Kate, Fi, Marcela, Ujaku Man Mark, 7u?, Riva, Ben Hutchings, Cdatakill, System: Corrupt, Bomb20, Dave Harass, Knifehandchop, Big Star Records, Robot & Electronic Brains, Ipecac Recordings, Conform Publications, Schizoid, Nefarious Artists, SUV radio, Cameron Wood, Bomb20, Sascha EE, etc etc... thanks to all in this bid for world domination. if you have been forgotten, sorry....

we congratulate ourselves profoundly.

SAY FUCK OFF TO RICH BASTARDS



2 rohypnols and a shandy later...

IMAGES OF A REVOLUTION

O t o r i t a s B u t a™



MANIPULASI KORPORASI

Street Paste Manifesto

The curious have asked why we stick posters and drawings in the street. I usually fob such people off with half arsed answers resisting too much detail. As if the universe only goes about it's duty once a linear explanation has been constructed for our benefit! Words are far from sufficient to explain our actions therefore all of what you are about to read is a lie. *You have been warned.*

The dualism of our language forces another lie; the allegation that we are in opposition. We do what we do only because we do it. It is our sustenance. Our food. It keeps us alive. The story of the universe as opposites is bullshit. We are thieves in the night, stealing back what is rightfully ours; our space, our time, our minds. Not content merely with theories, we will LIVE our own epistimology.

Humans act first and justify later. They lie to themselves to satisfy their conscience. We question the validity of your motivations and your constructed rationale behind your daily actions. Your memories are lies. You are a slave. You are free only when your mind belongs to no one. In a society that praises the individual, individuality is no where to be seen. Those whose actions defy explanation are 'criminals' at worst, 'insane' if lucky or sometimes tolerated as 'eccen-

tric'. If you fear any of these categories, keep a close eye on your own behaviour. Play the game or pay with pain, it's not a choice it's a sentence.

Art? This is not art. This is no 18th century bourgeois construction of taste. Do we need to give any credibility, any space in our minds to this system of oppression? Do we feel the need to make ourselves comfortable by dressing our nakedness with such terms as 'art'? Fuck art. I'm sorry I mentioned it.

These streets belong to no one. These streets belong to everyone. Private property exists only through language and physical and mental violence. We explore our surrounding landscapes for their psychogeographical potential. We leave notices of poetry to mark the scene of a crime. Some with their eyes open may take notice and ask themselves; '*why is this here?*', '*why does this exist?*' Most won't notice.

Either way we don't give a shit.

Kazza Elliot
Perth Branch
The Blind Authority
Manipulation Corporation.
<http://blindauthority.issexy.com>

our children will hear the wrong message



hey there! i'll try my best to make this entertaining for you

"we like gameboy and knifehandchop"

***who is knifehandchop?**

that would be me.

***what made you get into electronic music and electronic music making originally? did you play any traditional instruments as well?**

i love many types of electronic music. and when i saw the opportunity to create some through the use of technology, i started working on it right away. as for traditional instruments.. um i used to play guitar sometimes but very poorly.

***what were your influences then and have they changed?**

my influences at the start were industrial bands like kniftdm and hardcore producers doing traditional dutch rave stuff. and now i am influenced by much more experimental stuff but i am still very influenced by hardcore.

***what equipment do you use? how do you use the computer games sounds within your music?**

equipment.. that would be a computer.. when i get more money i will buy synths . i dont use computer game sounds very much anymore.. that was mostly on the "fighting pigs learns judo tricks" CD... i used to use them in ways that i found interesting or that told a story that i made up in my head... like on this track called ryu vs sakura where i pretend they are fighting each other.. i think ryu won the match.

***what made you move away from computer game styled sounds? in that respect, does 'Fightin Pig...' sound dated to you?**

i stopped using them because i simply don't feel like using them anymore. and the album sounds very dated to me.

CLASS 1 LASER PRODUCT
LASER KLASSE 1
LUOKAN 1 LASERILÄITE
KLASS 1 LASERAPPARAT

chopchop

(shake

that

ass

don't

stop)

*the 'Bountykillerkiller' 7" on Irritant is a lot harder-edged than 'Fighting Pig Learns Judo Tricks', what direction is Knifehandchop going in musically?

ya it is a lot harder isnt it? um it's difficult for me to tell you where the music is going.. because i make something that sounds different every day... the stuff i made 2 weeks after bounty killer sounds totally different and you'll see when that gets released. in fact i have 2 releases set to come out as soon as the labels get them ready and they sound totally different from each other.

*you've been signed up to do a 12" on Tigerbeat6, how did this come about? what will be the sounds of this 12"?

it came about because kid606 likes my music and we have known each other for a while.. so he wanted to bring something out.. therefore i made music for him. the sounds on it are jungle, rap, booty and breakbeat influenced with a nice little rave surprise thrown on for good measure... i dont know when it'll be coming out though.. not for a while i'd expect as tigerbeat6 is a busy label.

*on your upcoming releases, do you get into the static/noise stylings of a lot of your contemporaries?

well im always using a little bit of noise.. but like usual it isnt the main theme of the tracks.

*does knifehandchop play live? how does it differ from your recorded work?

i play live sometimes yep... it doesnt differ that much from the recorded work. although i do bob around and look excited...

*when you play live, is it just you working at the computer or do you integrate other people/equipment into your live act? do people get Knifehandchop live?

i barely ever play live.. it's just me on a computer with the occasional stripper. ravers on drugs seem to like it though.

*what else is in the pipeline for Knifehandchop?

um look for the dancemix2000 7" record on Irritant sometime..

a bunch of the tigerbeat6 stuff as well...

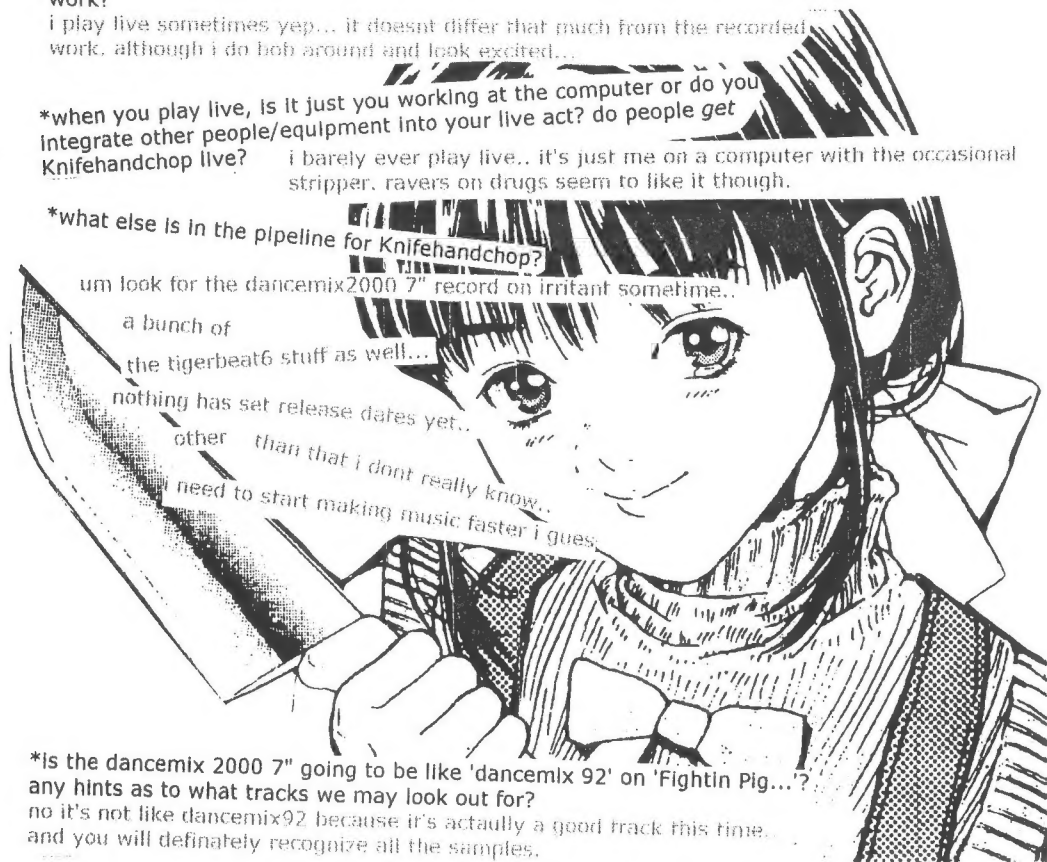
nothing has set release dates yet..

other than that i dont really know..

i need to start making music faster i guess

*is the dancemix 2000 7" going to be like 'dancemix 92' on 'Fightin Pig...? any hints as to what tracks we may look out for?

no it's not like dancemix92 because it's actually a good track this time.. and you will definately recognize all the samples.



*what have you been listening to lately?

i have been listening to mirwais, somatic responses, daft punk, venetian snares and the mover

*is there anyone you hope to collaborate or remix for in the future?

if i could pick a few people off the top of my head that i'd really like to work with it would be: abelcain, venetian snares, sunjammer, dj scud, psychofreud, patric catani and frederik schikowski.

*do you have an ambition to

start your own label?

yes i do.. i already have a

name for it now i just need

the money.. hahaha

*Current Favorite Videogames:

1. Zelda: Oracle of Ages (Gameboy)
2. Mario Party 3 (Nintendo 64)
3. Jet Grind Radio (Dreamcast)
4. Dance Dance Revolution 3rd Mix (Dreamcast)
5. Virtua Tennis (Dreamcast)



knifehandchop

Current Favorite Music:

1. Mirwais- Production
2. KLF- 1987 What The Fuck Is Going On
3. Venetian Snares- Necro Remix
4. DJ Promo- Promo File 009
5. Mindless Self Indulgence- Pussy All Night

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SYNTHESIS

(the distro)

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NC Rds distro update – February 2001

See the NC Rds list for postage details – if you don't have it, then it's about 50p per CD, 90p per LP and 50p per 7", ok?

CDs:

The Butchies "Population 1975" - £9 / The Butchies "Are we not femme?" - £9 / Bikini Kill "The Singles" - £9 / The Frumpies "Frumpies one piece" - £9 / Cria Cuervos "soap opera" - french female punk - £4.50 / The Gits "Seafish Louisville" - live and demo stuff - £9 / The Gits "Kings & Queens" - £9 / Naked Aggression "March March Alive" - £9 / Naked Aggression "March March Along" - £9 / Naked Aggression "Naked Regression" - £9 / Naked Aggression "Bitter Youth" - £9 / "The New Women's Music Sampler" Lady Rds compilation, 1999 - £9 / Gossip "That's not what i heard" - £9

LPs:

Harum Scarum "Mental Health" - £5 / Gossip "That's Not What I Heard" - £6.50 / The Gits "Seafish Louisville" - £6.50 / Red Monkey "Make the moment" - limited copies available only so reserve via e-mail or state alternatives - £4
This is only a sampler of our new list – full catalogue will be available in March (1,000+ references + itws with 20 music activists worldwide), send 3 2nd class stamps to get your hard copy or free via e-mail.

Make all cheques payable to Natalie Masse and send it to:
NC Rds/Dig Me Out, 26 Rainbow St, London SE5 7TD nat@ncrds.freemove.co.uk
<http://www.geocities.com/ncrds/>



"If Neoism existed it would be necessary to abolish it."

Luther Blissett

I ATTEND a Catholic Girls School
and it's a pretty disgusting school—

Every person shall maintain his/her clothing and body clean.

WANNABES, PEOPLE THAT CARE, HYPERACTIVE PEOPLE WITH TRENDY HAIR,

CAREER CRIMINALS,

EMOTIONALLY UNSTABLE PEOPLE, WANKERS, ARSEHOLES,

GAYS, MEDIA TYPES, HARD PEOPLE, PEOPLE

INVOLVED IN ACTING AND

'SNOTTY-NOSED SELF-CONFIDENT WANKERS, SAD PEOPLE

TRYING

THE THEATRE, THINK-THEY'RE-IT-

LOUD CHAMPAGNE-Y

PEOPLE, PEOPLE UNDER PRESSURE...

GIRLS, PEOPLE WHO CAN AFFORD IT, THE

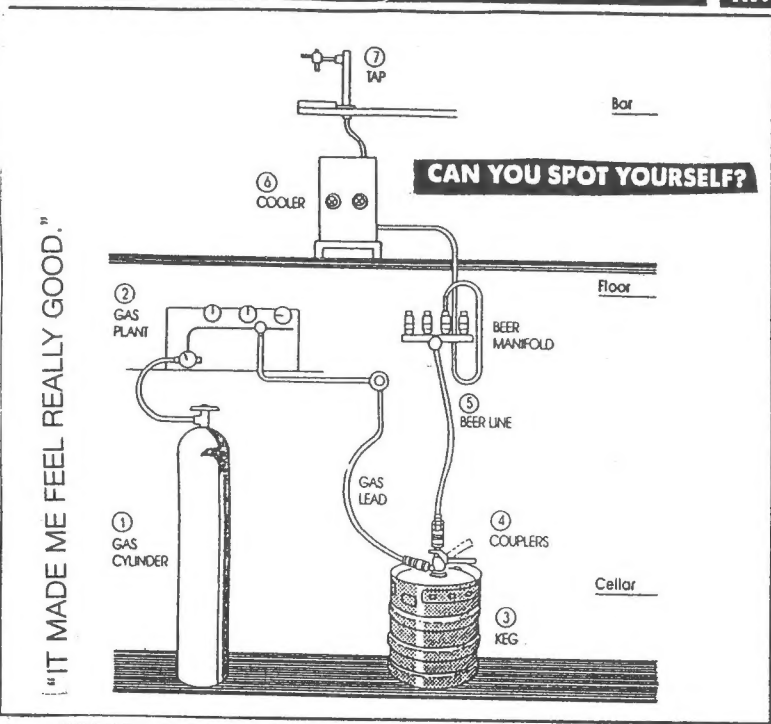
STEADY

EASILY-LED, PEOPLE UP FOR A GOOD TIME, PEOPLE WITH A

CONFIDENCE, RICH PEOPLE,

PEOPLE WITH NO

POST-TEENAGE E-USERS,



"IT MADE ME FEEL REALLY GOOD."



god's minions
say:
"get life sucks
comics on your
ass is going
on down to
hell"

"Computer games don't affect kids! I mean if Pac-Man affected us as kids, we'd all run around in a darkened room munching pills and listening to repetitive music."

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Totally wicked,

“I haven't beaten
anyone this bad in a
long time.”

The police are gonna hafta come and get me

“You just had a big-
time use of force...”

which means crazy

[Eazy E] Yo Ren
[MC Ren] Whassup?

dj rabies is dead. he evolved into something else. something darker...

cdatakill

*your current project name is cdatakill, is it you by yourself or are there other members/affiliates?

The cdatakill project is me alone. I make all the sounds, produce and mix all tracks.

*the 'c' in cdatakill originally stood for cassandra, why the shortening?

I originally named the project after a favorite record of mine: 'Datakill' by the Cassandra Complex. Not too much thought was put into the name, it was just sort of "oh, this will work as a moniker". I liked the female super-hero quality the name had, so I just ran with it. I had to change it due to the Cassandra Complex complaining about how they felt it was trademark infringement, which soured my feelings of the band. But I felt I should at least retain some consistency as far as monikers go, in case somebody actually follows the music I make, so that's why the project is 'cdatakill'.

*you were originally known as dj rabies, did you change your name due to the change in your music?

Yeah. The Rabies name was pretty much a joke about dj culture. I felt it was ridiculous that in electronic music genres people who put records on a turntable and play them are thought higher than the people who actually create the music. I'm not really a dj, in fact, I'm pretty shitty at dj'ing. The cdatakill project isn't really about satire. I figure people can decide things for themselves without me telling them what I think is correct.

past releases (under dj rabies) were heavily influenced by industrial 'digital hardcore' acts, what were your influences for your new works?

I'd have to say the cdatakill project is mostly influenced by film scores and ambient noise. I love film scores and soundtracks. Music designed to set a mood and tone feels so pure to me, so I try to incorporate that into my music. I still love electronic and hardcore artists as well, which feeds into the hostile and violent sounds of the cdatakill project.



YANKEE AGRESOR FARRA DE
E/ SALVADOR UOTS

*it's interesting to see the diversity between the tracks done in the last year and a half and the time before that - the earlier material was repetitious (close to Ministry), chunky and industrial-based, while your newer works are darker and more ambient, what made you turn in this direction?

Boredom with my previous sound. I liked the energy of it and such, but it became such a formula to make those 'harder' tracks. I just wanted to

you started up the D-TRASH label with CROWAR in '98 but left in 2000, was this a time of naivety? what were your feelings on the whole experience?

I don't know if it was really a time of naivety, but I definitely didn't know how exactly I wanted to get my music out. I've learned over time that what I want to do is be solely responsible for my material. I don't want to have to always be associated with a group of people. Nothing against collectives or anything, but often times when you think of label collectives, you automatically envision a particular sound. Also, there can be personal disagreements, and arguments over who controls what. I didn't want to get tangled up in that. I also wanted to take advantage of the resources and knowledge of people who have been releasing records for a long time on a greater scale. Homemade cd-r's don't really reach very many people.

*do you feel you share any musical kinship with the D-Trash artists? do you still have any contact with them?

Not really any musical kinship per say, but I think we're connected by the fact we are independent musicians producing electronic music. All the original DTRASH artists except Schizoid are either gone or defunct. I don't really know the new artists, and have only heard a few tracks. I haven't talked to anybody from DTRASH in awhile.

*you use a PC instead of an Apple Mac for your music, unlike a lot of other artists, why do you prefer the PC?

I prefer PC mainly because of the vast amount of choices available concerning software. I don't find anymore stability in the operating systems of Macs, so their advantage is erased.

*do you ever do live shows? how do they differ from your recordings?

Not really, but I'm working on it. I'm aiming to be able to play my known tracks in a seamless manner with some ambient sounds. I'd really like to create the feeling of an orchestral movement.

*you have been the first demo-ed signing to Bomb20 & Patric C's new label, audiochocolate, how did this come about?

I talked to Bomb20 through email and mailed him a cd-r. He was familiar with my tracks from 'Search And Destroy' and enjoyed them, so he wanted to hear more. I guess he liked the cd-r.

*you have released material on several labels (Cfet, Suburban Trash, Zhark) with audiochocolate, will you still release on various labels?

Yes.

*you have mentioned you have a fair amount of unreleased tracks, are they different from your current cdatakill stuff?

They are in the same vein, maybe a bit more experimental as far as structure and time are concerned. Some of the unreleased tracks run as long as 20 minutes. I have a bunch of unreleased ambient tracks as well that might be released in the future.

*what is in the future for cdatakill?

Just releasing records. Not too complicated.

*what are you listening to at the moment?

Miles Davis, Slepcy, Abelcain, Acid Enema, Hecate, the Zod 1 record, and an incredible dj mix by Matt Demmon of Eupholus.

cdatakill, c/- zak r, 2870 kalmia ave #108, boulder, co 80301, usa

cdatakill@c8.com cdatakill.c8.com

EXPECT NOTHING... TAKE EVERYTHING

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FOOT and MOUTH DISEASE

If you have been in the United Kingdom, Northern Ireland or the Republic of Ireland during the past three months, you must tell Quarantine if you have been outside a city or town, in the countryside, on a farm, to an abattoir or handling livestock.

You must also tell Quarantine officers if you are bringing items such as meat or dairy products, straw packaging or equipment.

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QuarantineMatters!

[Eazy E] Tell em where you from!



>>Ujaku 8 / Ujaku 8.5

Ujaku 8

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>>speedranch^jansky noise [planet mu/leaf/++]
>>antediluvian rockinghorse [psy harmonics/start transmission/++]
>>chris smith/justin fuller [radio one/international trash]
>>pix [fals.ch]

Ujaku 8.5

>>A6 copied 2 colour cover
>>the short q&a noise+guitar issue:
>>sunn0))) [southernlord/rise above/++]
>>jim plotkin [re: atomsmasher][hydrahead/ipecac]
>>bathtub shitter [mcr/rhetoric]
>>fuck... i'm dead [no escape]

please note: both issues are included in the one package [w/CD if lucky/prompt]

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Dilly Rogers unit

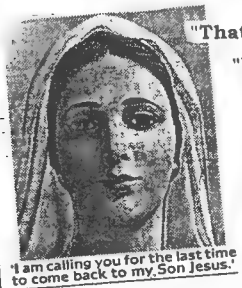
Sanitarium - it's So Good.

Each night at six *The Simpson's* comes on,

What's the greatest *Simpson's* moment that comes to mind? If it's Gummi de Milo v. Spinal Tap, picking an episode to stick with can be a dilly of a pickle.

"If it's yellor, you've got juice there feller! If it's brown, you're in cider town!" "Can you cook?" "Can I!"

Who is carrying the whale across the field behind David Duchovney and says "Who would've thought a whale weighed so much?" then sees Duchovney and cries "Jeez, it's da Feds!" "That goes for the rest of you... nuts."



"I hardly think the FBI is concerned with matters like that."

"Come on kids, let's go home... We are home. That was fast."

"Swe-et can, sw- swe- sweet can-" "What a funny name - Uder!"

"Former president Dwight Eisenhower - let's get bus-y!"

Another good one's the Guatemalan Insanity Peppers episode

In terms of question shows, *Jeopardy!* is the most informative, the most well designed and the fastest (albeit with a sometimes obvious American focus).

I get the same buzz hearing "This is *Jeopardy!*" as when Evan hears "Live hey Ev, or "The people are represented by two yet equally important groups - the police who investigate crime, and the attorneys who prosecute the offenders. These are their stories. Chk-chk".)

I hardly think The Beatles really need me to advocate them.



Ev, what's your top ten now?

As Nick say All Dave and no play makes a dull boy/girl.

A Note From Nick zine: nick_ohbaby@hotmail.com

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Karen Eliot

We are stuck between conforming to your apathetic existence of university life, where all that matters is your degree and how many prestigious positions you hold and the 'leftist' position held by resistance and their petty 'democratic socialism'.

We are more informed than you expect. We are not about to be tied to this post-modern individualism. Man is the political animal and we are trying to induce politics without intellectual heirachies or division by useless names like 'wanna-be Trotskys'. (Trotsky's ideas are only part of a bigger picture)

I'm sad to say that I don't think that resistance's brand of 'Marxism' has anything to do with theoretical analysis and like sheep, attack the symptoms instead of the disease. Forget Che and the new left hippy fucks. We are not going to change the status quo by the old definitions of the left and terms like 'bourgeois'.

Get out, destroy. We are normality's worse nightmare. This is a call to arms for those who are political without a honing of ideology.

Don't join political parties.

Sell your own newspapers.

Burn your money.

Change your name to Monty Cantsin, Karen Eliot or Luther Blissett.

Make fake election flyers.

Tell Rex Jory who's boss.

Make trouble where you work.

Anger feminists and neo-nazis alike.

You are a cog in the machine, but the spanner in the works.

Luther Blissett - uber president.

Paul @ Ventricle

PO Box 844 Hamilton NSW 2303

starzine@start.com.au

Air Radio #1 This video sends bad messages out to young people. Make a clear judgment you postmodern lie manufacturers. Convoluted messages abound.

FORWARDED TO THE DIRECTOR OF THE FBI

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NATURE ARE OF
NO INTEREST TO YOU
PLEASE PASS THEM
ON TO OTHERS WHO
MAY APPRECIATE OR
PARTICIPATE

THANK

"The thrills are alive"

NEWARK, N.J. (AP) —

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Song Subtitles - so
everyone can
Sing Along!

• Boo the Nazis!

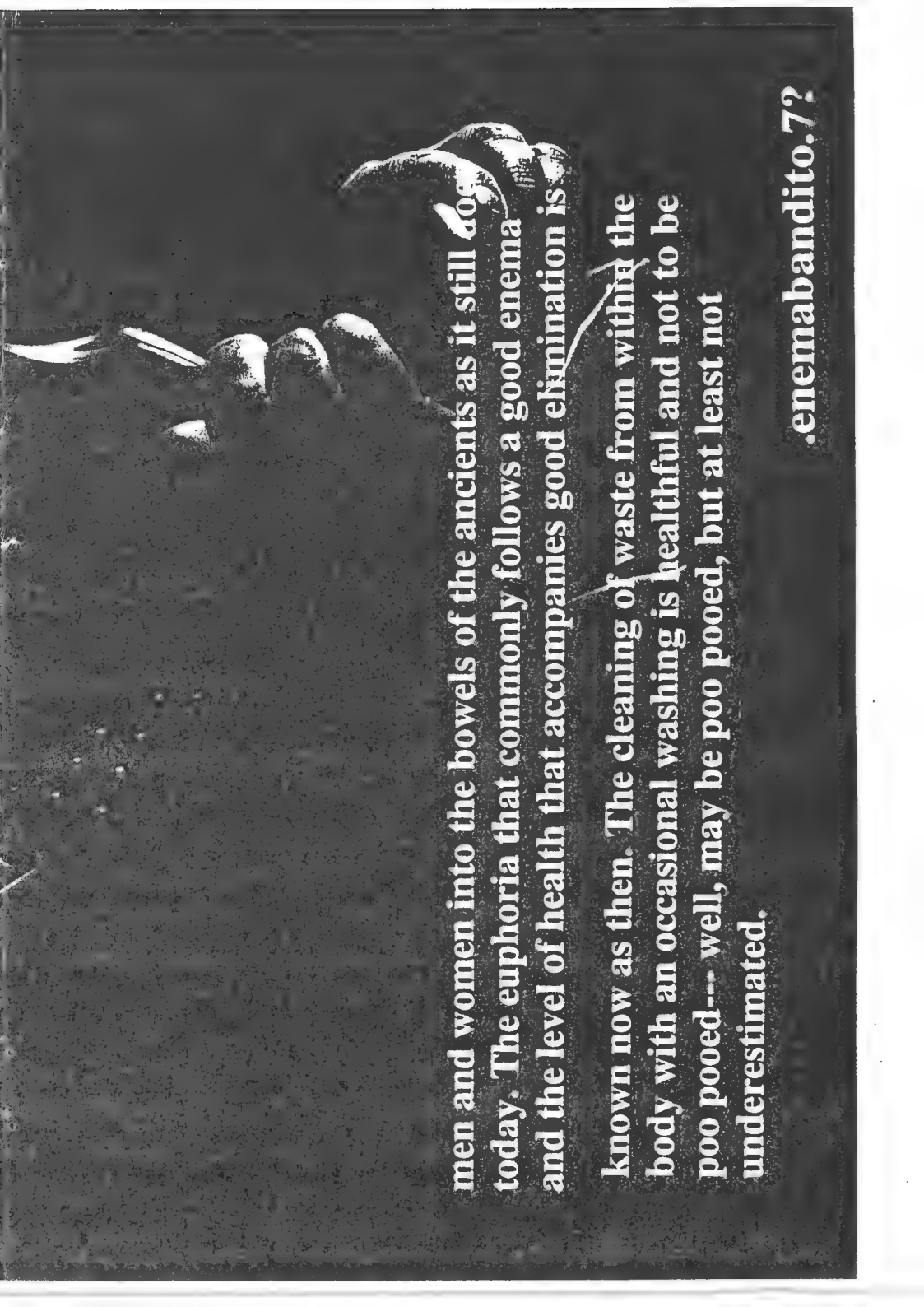
Hiss the Baroness!

Come with a few of your favourite friends, and sing your heart out! Wear a costume of your own invention!



Enemas fill the colons of people from every creed, culture and socioeconomic background. As far back as man has used tools to make his life and health better there is evidence that healers sought to unplug and let flow the waste from their patients. Giving enemas to treat the sick dates back to a time before writing. Water flowed from the gourds of medicine





men and women into the bowels of the ancients as it still does today. The euphoria that commonly follows a good enema and the level of health that accompanies good elimination is known now as then. The cleaning of waste from within the body with an occasional washing is healthful and not to be poo poed--- well, may be poo poed, but at least not underestimated.

.enemabandito.7?

.SYSTEM:CORRUPT.

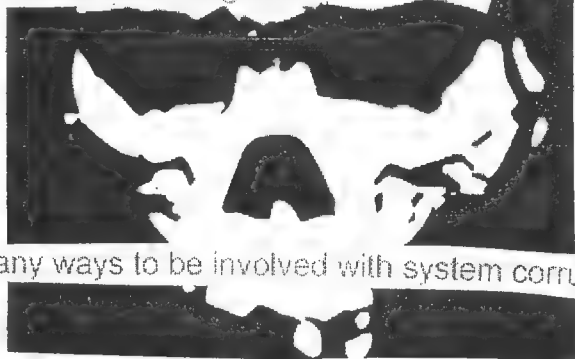
we'll take you on a fucking journey...

System Corrupt is a Sydney based soundsystem dedicated to giving free parties

We are, at present, a small but growing posse of free floating, radically subversive, independent artists building a multi Media soundsystem.

We are currently involved in creating free parties in Australia, with an emphasis on fukt up dancefloor musical styles, such as hardkore, noise, breaks, dancehall murder, industrial tekno and other audio irritants.

We host a radio programme, called "System Corrupt", weekly on local Sydney radio station, 2SER Fm. Featuring all the above mentioned sounds, as well as updates on free party and politi-kool community news, from Oz and around da globe



antagonist

There are many ways to be involved with system corrupt

if you think your creative output: noise/performance/art/ideas is too fukt up for general public consumption or you have skills, resources or networks to assist in party promotion, set up or design. or if you are a positive and enthusiastic autonome, wanting to know more

_coz wiz gunna grow strong
the more we share our
talents, skills and resources.



then make contact.

what is system:corrupt?

CoitStuffa: A Sydney debased free party crew

Kizza:

System Corrupt is a Sydney based soundsystem dedicated to giving free parties.

We are, at present, a small but growing posse of free floating, radically subversive, independent artists building a multi MeADia soundsystem.

So far, we are utilizing free party zones, radio waves, streetspace, tapes/CDs, 'zines and da Web for expression.

why was it formed?

??out of a total lack of events that catered to the aesthetic i personally was looking for...dark/noisy/new environments..

CoitStuffa: Straight outta Boredom.

what is the major connection (or indeed purpose) - music or politics?

Kizza:

The music itself seems to be the remaining end of the acid party tekno vibe that withstands commercialisation and that is important to me.

I've always been into avand hard dance styles whilst keeping a party atmosfear happening. At present, System Corrupt works with an emphasis on fukt up dancefloor

musical styles and I am loving it!

Our style is basically the sum total interesets of our posse, our friends and the influences we have gathered in our travels.

Our politic is all about being "free". And of course, that is not just a reference to having no door charge.

is there a set number of people behind sy:co, or is there a revolving (and evolving) membership?

??:seems to be a core group of five but is a constantly mutating entity.



Kizza:

We conspire to see and be part of a growing movement of free soundsystems Australia, from here and abroad. We wish to collaborate in bringing many artists to the fore as well as people from all waks of life together to enjoy free party energy.

how is a system:corrupt show organised?

coitstuffa: about three weeks in advance by a camelot style meeting of (current!!!) core members.

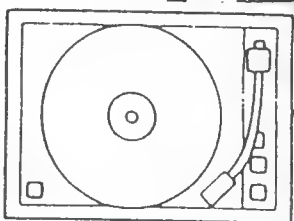
?: in a half arsed fashion over warm beer we failed to

sell on new years eve.

what would/should one expect at a show?

coitstuffer: ability to pogo is appreciated and encouraged. BYO Everything. ie beer drugs firewood clothes cigarettes car porn music

Kizza: what excites me about a SY:CO show is that they are totally unpredictable.....a welcome relief for partying in Sydney.



is system:corrupt open in its musical selection or is the tendency towards extreme electronica set?

acoitstiffer: We have a penchant for industrial hardcore, true, but you could hear music from any genre, although we draw the line at anything retr0 or dixieland.

Wait, I take that back.

SYSTEM:CORRUPT..

WORK HARD, MAKE YOUR BOSS RICH

could others start a local system:corrupt?

7?:yeah right ,franchising...like mcdonalds...id be more inclined to get you to hook up with people in your local community..do your own thing.
koitstuffa:Here, here.

sy:co recently took a trip to far north South Australia, was it like a electronic A-Team? what was the experience like?

7?:from what ive heard it was more like dawsons creek.

(koitstuffa: LaffOutLoud!)

Kizza:fuck off you jealous cunts! We had a fine time terrorising the happy campers....

QUOTE (Pete Strong, "Oms not Bombs"):

"the System Corrupt jackhammer hard-core audio assault was coined 'the machine guns at dawn' by some unhappy campers."

See for ya self the video of SY:CO in da desert at www.systemcorrupt.com.

does sy:co have plans to take the shows to other places?

7?:id like to do a show at the big merino in goulburn.

koitstuffa: ditto for the Leyland bros. Doing a ghetto blaster pirate radio parade would be fun.

sy:co has a radio show and links to excremental music distro, what other areas look promising for the collective?

koitstuffa: Fashion and nude modelling, barbeques (more of them, that is) hardcore dancing classes, males and over 17 not admitted. contact toecutter@systemcorrupt.com by appointment,



ITEM NO.
2080

WWW.SYSTEMCORRUPT.COM



Eröffnung der ersten großen Dada-Ausstellung
in den Räumen der Kunsthandlung Dr. Burchard, Berlin, am 5. Juni 1920.

Von links nach rechts: Hausmann, Hanna Höch, Dr. Burchard, Baader, W. Herzfelde, dessen Frau, Dr. Oz, George Grosz, John Heartfield.

“Kathy feels safe now”

Wep #1



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NEW ZEALAND

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ZINES WANTED!
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Dressing up in supermarket
employee uniforms and restocking
shelves with the wrong items is
another of the creative methods
used by culture jammers.

vending machine panties and a chocolate ASSE

How many hardcore kids does it take to change a light bulb?
100. One to change the bulb and 99 to stab him in the back.

**rock out with
your cock out.**

Why do hardcore kids wear backpacks?
To stop themselves being stabbed in the back.

www.blindauthority.issexy.com

happy ?

the world bank...



providing sound financial advice
to developing nations...
WE PROMISE!

antioxidant

TOECUTTER

(DAVE HARASS)

Bay number: _____
Passengers signature _____

NEER

•how does dave harass differ from dave harris?

only by a few unimportant letters

•what area of film-making are you currently working in?

None, I am a lapsed film maker. I have two films half done, and am in a sink hole of debt after my last two overseas adventures. I have shit work in the "industry" at the moment, but that is just for cash, but not doing anything I am passionate about (well, I really like carpentry). The films on now, are a live action/stop motion horror and a drawn animation of monkeys and a geisha girl in a laundromat. My speciality is gory stop motion animation.

•how did you get started working in film? what were your influences?

I went to Vis. Comm. at UTS and had a rad tutor (Craig Elliot) who inspired, encouraged and gave me my first unpaid job, well, I think they paid me something. THAT got me a job at Flying Gherkin making puppets for ads for 18 months and then I went to RMIT in Melbourne to scam into a post grad in Animation (A.I.M.) I made my film "La Maison Des Cochons"

and after a year of disheartening work I met the Atari mob and got over to Berlin. I stole some of Alec Empire's music for my film and he was amazed I had matched such appropriate visuals to his music.

My major influences are from my childhood, 1940's American musicals, The transformation sequence in American Werewolf and the shower scene in Scarface. My current influences are Bruce Bickford, the 1970's animator of Frank Zappa fame, Dame Darcy, number one turn of the century girl artist of the highest and most varied calibre, Philip Virus, DHR video auteurs of video damage, Ladislav Vavravich (sp?), early east bloc animator, just give up for beauty, imagination and story.

•did the limited film industry in Australia limit you in anyways?

They simply accepted my lazy, jealous, anti-industry stance, which has brought my filmmaking to a standstill.

do you take full control of your projects or do you work collaboratively?

I have learnt not to collaborate indiscriminately. I will always work by myself rather than entrust anything to the potentially incompetent. I have in recent years, though, been finding myself in contact with people I respect and admire, especially Dame Darcy, and this has given me hope for the future.

how did you get to work with DHR? what did they bring you in to work on?

I headbutted a post at The Corner pub in Melbourne, and they took a shine to me, I went up to Sydney with them for their show, and six months later I was in Berlin, living with Philipp Virus and his

wonderful family. They had a long term project for a Digital Hardcore Documentary, but they had SO much good footage, it was very difficult to make decisions and almost unnecessary to film anything more. Philipp and Alec made a ruff-as-guts live video with EC8OR and ATR on tour in 95 which is SO hot!!! early early shit, super fucked up! That's the best chuck out the rest! (except Shizuo, live anyway)

you just finished touring with EC8OR in the US, how did that go down?

I am still dealing with the aftermath of the tour. There is a car rental company who is after someone to pay for the crack in the sunmp pan which was destroyed in the last 140 miles to L.A. I am happy to say it may not be me. I have found mayonnaise smear documents which may be instrumental in extricating me from blame. The tour itself was an 21 day, 6,000 mile marathon with three hotel nights and a lot of mishap. Our engineer broke his arm on the 2nd night, we lost three tires in the course of events, and we were delayed at the border to the US from Canada during which we were asked if we knew "that cannabis is illegal in the United States, even for medical use?" Luckily this statement was not cause for grave sideways glances but, instead, hillarity. With these guys for me, anytime, anyplace. My favourite rockstars!

did you work with Phillip Virus?

Closely; he is an extremely inspiring guy, he is always applying the blowtorch of his mind to the computer and turning the raw footage into searing molten images which pour like white hot lead through your eye sockets; he leaves your brain smoking. I have never been so affected by the textures in film work than by his amiga trash styles, not that uses just an amiga! He has a studio full of fucked up shit!!



what were your thoughts on the incidents that occurred at Berlin May Day riots in 1999?

Hype, bullshit, and I know what I saw, which was neither. (I wrote a piece I'd be happy for you to print if you want it. I did it even before I got home in the morning.)

*do you adhere to a certain political position? is this evident in your film-making?

I was an anarchist for years but I avoid the word now; because almost no one shares the definition I prefer - "Undermining illegitimate authority" - Noam Chomsky. I need a change. I guess you can read shit into or out of my films. No one ever really tells me what I was thinking, but they get the vibe I'm sure.

*outside of film, do you pursue any other medium of art?

I have been a pen drawing guy for years but it tails off as I become lazier and spend more time on the fucking computer. I love woodblock cuts and sculpting. I am an accomplished mold maker and seamster. I screenprint clothes. I been making tracks a lot recently, there's a few on the site. I want to make customised wallpaper for anyone who can afford it.

*what is your link with system:corrupt.

I am the one who fills gap in the conversation, and has over hyped themselves to the point where people are beginning to believe it. They need someone as over blown as me to give them some gassy filler for their down to earth and well deserved reputation.

*what is in the pipeline for dave harass?

hummm, as of now those two films: I just recorded 3 DJ mix CDs; moving with system:corrupt

*who has been your favourite person/people to work with? who do you hope to work with in the future?

EC80R are the nicest people ever, I would sleep on their floor anytime. I want to do a clip for EC80R with a budget. If there are any rec. exec.'s out there, sign EC80R, and give them lots of money, they'll spend it right, right? The live action horror film was made with Dame Darcy who is one of the most incredible people in the world today; we got engaged, but I am too far away to be the fiancée she needs, we are in close contact and have collaborations in the future planned. Both Bruce Bickford and Jello Biafra are men who I have tremendous respect for and I think we could really do some cool shit in some capacity. Who knows? I been a good stalker so far!!!!

AL @ 54stcorp · NICK DONKIN @ FLYING GERKIN

*what topic needs to be devoted more by film-makers?

What follows democracy...?

toecutter @ systemcorrupt.com

PO Box 29,
Palm Beach,
NSW 2108,
Australia

NO USELESS LENIENCY

On 30 November 1994, Guy Debord killed himself, apparently without reason. He was 62 years old and had been a bohemian intellectual for the past forty years. The 'avant-garde' essayist had secured himself a major publishing deal, attractively furnished homes in Paris and Champot, televisions, washing machines, refrigerators, garbage disposal units, and even an aquarium. While the funeral orations and other 'tributes' are still ringing in our ears, the Neoist Alliance asserts that the most urgent task of those defending freedom is the destruction of idols, and the suppression of corpses, especially when, as in Debord's case, they present themselves in the name of liberty. Let the dead bury their dead, we will blaze a trail to new modes of being.

Debord did not die for our sins, this non-man killed himself so that his highly spectacular image could be reproduced everywhere. The cultural assassin re-emerges, not as the vengeance of Dada, but as the cutting edge of recuperation! Everything that was directly lived has moved away into representation. The Spectacle in general, as the concrete inversion of life, is the autonomous movement of the non-living. Death obliterates the boundaries between self and other, true and false, reducing Debord's suicide to the level of self-serving rhetoric. Only the Neoist Alliance has grasped the necessary conjunction between nihilism and historical consciousness, now allowing a new generation to spit on the graves of neo-surrealist epigones.

OVERTHROW THE HUMAN RACE



music reviews

by evan

ALEJANDRA & AERON/QT? split 12"

This is the latest in Fat Cat's split 12" series, this time featuring Lucky Kitchen founders Alejandra & Aeron and Japanese new kid, QT?. Alejandra & Aeron kick off the split with a mammoth 18 minute soundscape, simply called 'Kitchen'. The track was recorded in numerous kitchens (hence the title), then digitally processed and manipulated, creating a bizarre world of kitchen sounds. On the other side is QT?, a now-solo Japanese noise musician who first featured on Fat Cat's demo compilation 'No Watches, No Maps'. His side is a series of short, explosive discharges of noise. A little hard to get your head round at first, but the freak-ish, and almost comic bursts of static, beeps, whistles and metallic blips among other sounds, soon become a welcome exercise of synchpation and surprise. Not really your Saturday night party material, but Fat Cat have once again sought out artists on the edge of listenability and released a nice, though entirely odd split.

(Fat Cat Records - PO Box 3400, Brighton, EN1 4WG, UK)

ALIEN PORNO MIDGETS High Altitude Over Our Little Grass Shack in Kealakekua 7" LP

Another bizarre creation from UK monikers V/VM, the Alien Porno Midgets are 'a curious group... flying high altitude over Hawaii for many years'. This 7" is a celebration of the Hawaiian guitar and its 'universal appeal which the romantic music of the South Seas achieved'. Then again, this is a V/VM record and therefore, the Hawaiian guitar goes through the sonic blender and comes out as malformed and noisy. The usual tones of the Hawaiian islands, mixed together with manipulated Elvis samples and harsh static produce a wacked out and wonderful sound. 'Currently used by the tourist board of Hawaii to greet foreign visitors to the shores' - this is the background score to a Hawaii overcome by the Alien Porno Midgets. Again, bizarre.

(V/VM - 205 Edgeley Road, Edgeley, Stockport, SK3-OTL, UK)

THE AVALANCHES Since I Left You 7"

While frolicking in the UK earlier this year, it became apparent that the Avalanches were getting enormous amounts of press over there. As promotion for their forthcoming 'Since I Left You' album, X-L Recordings, in accordance with Modular, released 'Since I Left You' as a single in several formats. As well as the universal CD

single and the 12", this little 7" worked its way out to the stores and into my hands. This a cool release, though brief, but altogether pleasant and fun. The a-side is, of course, 'Since I Left You' and we all know what a rad song that is. But on the b-side is Andy Votel's remix of 'Thank You Caroline'; an unreleased track as far as I'm aware. This track is a funky little number, with some wonderful keys and big band beats working their way up from a jazz-y laidback vibe. It may be short, but this single is worth hunting down, so you can groove down next to your little pincic-players. **(www.xl-recordings.com)**

THE BLUE MINKIES/ANAL BEARD split 7"

This is too English for words. The Blue Minkies sound like Bikini Kill crossed with Souxise and the Banshees, with bad production. Anal Beard are the English equivalent of a band like Mr Bungle or Ween, without a much variance. The Blue Minkies' tracks are quite tolerable, very short punk-pop, though that singer's voice (and choice of lyrics) really grate against the ears. The standout track is 'Dirty Shaky Love', which has a nice bass line, but harks back to real early new wave. (Martha & The Muffins anyone?) Anal Beard are just plain annoying. Their humourous(?) songs are not in the least bit funny and that acoustic guitar is wrong. Ween do this kinda thing a zillion times better.

(Blue Minkies - 46 Beaconsfield Villas, Brighton, BN1 6HD, UK; Anal Beard - PO Box 2927, Brighton, Sussex, BN1 3SX, UK)

BS 2000 Simply Mortified CD

This is the first album length release for Adam Horovitz's BS 2000, after the 1998 12" on Grand Royal. Having not heard all of this release, the tracks I had heard, such as 'Die Rollerblader' and 'Nobody Beats BS 2000' had a very cool electro feel, similar to a poppier version of Shizuo. This album though, is more like some of the typical material from the Beastie Boys' 'Hello Nasty'. The standard features are vintage sounding keyboards and drum machines, with Adrock's whiny vocals over the top. That is not say that this a bad

release, as it is quite enjoyable, closer to more Grand Royal-ish bands like Bis and Cibo Mato. The fault I find is that this isn't breaking much new ground, when the earlier BS 2000 material seemed to offer so much more. But if you like your electro-pop, there isn't a better album to get.

(www.grandroyal.com)

DJ EDDIE DEF Inner Scratch Demons CD

Dj Eddie Def is known for his unconventional take on hip-hop turntablism, taking samples from the most unlikely sources. He is also known for making some of the finest mix albums. This is the first release by Eddie Def on Mike Patton's Ipecac label, with Patton taking on editing and compilation duties for this album. The reason this album sounds so good is the big, raw sound, like old-school beats, fused with heavy guitars (eg Slayer) and fuzzy jazz samples. There is an edge that Eddie Def has in his turntablism that is hard to come across in today's conservative hip-hop world. A flowing, rockin' and often bizarre musical journey, if you are after something that packs a bit of a punch while being slicker than grease, check out 'Inner Scratch Demons' and its turntable madness.

(Ipecac Recordings - PO Box 1197, Alameda, CA 94501, USA)

EXIST s/t CD-R

Exist is a project between D-Trash's Schizoid and mIQ recorded in the later months of 2000, in between their regular outings, and this is actually quite an interesting release. Having not heard mIQ's work before, his input into Exist is a very contemporary glitch-electronic feel, which really shapes Exist's sound. Schizoid's trademark ear-bleeding-hardcore-as-fuck music is not as recognisable, though there are some very noisy areas on this release. Exist are able to bring current influences (such as V/VM, Kid606, Speedbranch^Jansky Noise) into D-Trash releases, which some times sounds as if it is stuck in a rut two or three years ago. A very well-constructed album with plenty of nods to old-school hip hop, Japanese kitsch and electronic minimalism, the only let down is the 31 minute concept track at the end of the CD. Apart from this, Exist have produced a funky little beats/noise package to sit in between your Fat Cat and Tigerbeat6 albums.

(D-Trash Technologies - 34 Ontario St N. #1, Kitchener, ON, Canada, N2H 4Y4)

FIDEL VILLENEUVE Kill Life CD

Fidel Villeneuve is the latest signing to DHR's Less Than twenty sub-label and though some (such as NME) have written glowing reviews of this album, I am a bit more sceptical. There are striking similarities between Fidel and Less Than Twenty's other signing, Bomb20, with an overflow of samples and pummeling, distorted hip-hop beats. But at the same time, Fidel incorporates reggae, pop and standard d&b into his music, sounding chaotic and unstructured. There is a certain child-ish charm to Fidel's work and he definitely has a kitsch, tongue-in-cheek feel. Then on the other hand, during this naive mash-up, does Fidel deliver the goods? Certainly not on the same level as Bomb20, Fidel has some killer tracks, but his violent breakcore/jungle-esque 'anthems' leave something to be desired.

(Digital Hardcore Recordings - 2 Prowse Place, London, NW1 9PH, UK)

KID606 Twirl EP 12"

A few people were upset at Kid606's change in style with the 'PS I Love You' album and 'The Socccergirl EP', which saw him stray from the anarchic splatterbreaks of his earlier works, replacing it with a more ambient and rhythmic sound. This current EP is a remix EP of tracks from the 'PS I Love You' album, (which I unfortunately do not own) featuring remixes by Matmos, Farben, Twerk and the Kid himself. Similar in the sounds that appear on the later Kid606 releases, though in areas it

Twerk remix of 'Whereweleftoff' is a great opener with a nice glitchy beat underneath and Kid606's work is cool, especially the noisy-dance beat of 'Twirl'. The standout track is Matmos' remix of 'Twirl' which includes usual off-the-wall sonic lunacy of Matmos, this time incorporating photographic samples into the mix. Another worthy addition to the Kid606 discography. **(Force Inc. - 4456 rue Des Erables, Montreal, Quebec, H2H 2C8, Canada)**

KNIFEHANDCHOP Bounty Killer Killer 7"

After his debut LP on Irritant, Knifehandchop has done away with the computer sampled stylings of 'Fighting Pig Learns Judo Kick', instead mixing old-school hip hop/reggae stylings, with traditional big beat/hardcore. The beats are similar to Shizuo, with tracks like 'Vertical' and the title track 'Bounty Killer Killer' based around delightful splatterbreak patterns. The rhythms used on this release, especially on 'Lucas' are exceptionally dark and dirty, but rather groovy in their own right. This release a lot more hard-edged than one might expect from KHC, but among the manic beats and breaks, there is a lot of really listenable, catchy material, interwoven among the cuttings of noise and humorous samples. This is same ol' KHC style, hardcore music with its tongue firmly in cheek, making the violent noise a fun and funky experience.

(Dhyana Records - Bernd Spring, Rosenaustr. 16, 86150 Augsburg, Germany)

LOLITA STORM Sick Slits CD EP

The showcase of Hanin Elias' Fatal sub-label on DHR, Lolita Storm are an angry 'riot-grrl'-ish band, with standard breakbeats, high pitched screams and short, noisy songs. While their album, 'Girls Fucking Shit Up' was quite a good release, showing a punky, teenage rebellion quality, their 'Sick Slits' EP has not carried the same appeal. This is what constitutes as a concept album for these gals (and one guy), which tells six stories about six women and their tales of hardship, death and existence. Fair enough concept, but the songs are hardly original for Lolita Storm and very same-ish. By the end of the release, those breakbeats and cockney vocals are just plain annoying. The only feature that redeems this release is one track 'Suzy', about a girl losing her child, and funnily enough, there are two versions of the track on here. (The second is a kinda interesting 'noise' remix) So if you haven't heard Lolita Storm, stick to their 'GFSU' album instead of this and if you do have the album, leave this EP alone.

(Digital Hardcore Recordings - 2 Prowse Place, London, NW1 9PH, UK)

LUSH Ciao! Best of... CD

Does this new 'Best of' collection really need an introduction? Lush were a seminal UK band on the fringe of the britpop-indie movement, lasting from the late 80's through to 1996 when drummer Chris Acland committed suicide. In this time they released three brilliant albums, 'Spooky', 'Split' and 'Lovelife'. This features all the tracks you wanted to hear off these albums, plus two b-sides from 1990 and two tracks of the mini-album 'Scar'. And how does this all sound? Wonderful. Never having 'Split' and 'Lovelife' on CD, this collection is a real treat, with tracks like 'For Love', 'Single Girl', 'Ciao' and 'Hyopcritre' making pure pop pleasure. Miki's vocals are fabulous, with Emma's groovy guitars underneath. I am very glad this was released. Luverly.

(4ad Records - 17-19 Alma Rd London SW16 7LW)

owner himself, but as much as many of what makes this CD such an entertaining listen. This time round, you get some new tracks, like 'Tough Guy (Your Wife and I Made Love)', 'Ditch Your Man (And Step Up To Paul Of Blood)' and 'Fuck For The Revolution' as well as mangled covers of Discharge's 'Hear Nothing...' and Danzing's 'Twist of Cain'. Ha-fucking-ha, listen to it, punk-ass.

(Paul of Blood - PO Box 114, East Brunswick, VIC 3057, Australia)

SCHIZOID All Things Are Connected CD

On this first 'proper' release by Canadian musician Schizoid, there is a track called 'It Feels Like I'm Being Raped', and that is what listening to this album is like. This is an example in aural invasion, where my mind is completely fucked over by a pummelling of beats, screams and distorted guitars. This is electronic music made by a metalhead and the influence is obvious. The vocals seem to be lifted straight off a black metal album - see Burzum or Darkthrone for details; while the guitars are tinged with a Slayer-esque style. The drums are also quite in debt to the death metal style, while keeping that speedcore feel. After a while, like most metal and speed/hardcore, it all seems a bit the same, but in small doses this stuff is really kicking. An interesting release with many worthy points, but also a bit too similar for too many repeated listenings.

(D-Trash Technologies - 34 Ontario St N. #1, Kitchener, ON, Canada, N2H 4Y4)

SEKIDEN Love Songs For Robots CD EP

You can't go wrong with Sekiden. Six songs of pure electro-pop pleasure in under twenty minutes. There is nothing adventurous or groundbreaking here, just simplistic and wonderful tunes. You may have heard the 'Little Darlings' single earlier this year, well, if you liked that, this album will knock yer socks off. It's just lovely little pop ditties with Seja's lush synths, Simon's indie-ish vocals and the coolest guitar fuzz. The songs may be a bit same-ish but they go so quickly there is not enough time to get you down. Similar to Bis, but a whole lot more fuzzy. Quite simply the funnest Australian album since the Avalanches.

(www.modularpeople.com)

SIGUR ROS Agaetis Byrjun CD

Sigur Ros are one of the latest signings to the well-known Icelandic label, Smekkleysa (Bad Taste), following in the footsteps of the Sugarcubes, Bjork and Gus Gus. Their debut album was originally released in 1999, but finally worked its way to UK label Fat Cat, and the whole world can marvel at these Icelandic wonders. Sigur Ros play an ambient guitarscape with added keys, strings and electronica, and soft Icelandic vocals. The ten tracks are all considerably long pieces (most lasting over 6 minutes), like hazy, slow trips, reflections of the Icelandic landscape - lush, raw, and quite beautiful. This album complements Fat Cat's other guitar artists, but though this album isn't wild and speedy, there isn't the minimalism of the guitar noise. Sigur Ros have the ability to make great ambient-pop-guitar-noise and 'Agaetis Byrjun' is a wonderful introduction to this band.

(Fat Cat Records - PO Box 3400, Brighton, EN1 4WG, UK)

MELT BANANA Teeny-Shiny CD

This is what you'd expect from Japan's Melt Banana. Violent bubblegum punk with high-pitched screams and ip-roaring guitars. But it's not like that description at all - and that's what you expect from Melt Banana. In between manic Ramones-esque melodies, there's noisy electronic interludes, lounge jazz and tinny robotic sounds. All these sounds make for exciting listening with short energetic tracks, like the soundtrack for a bizarre Japanese cartoon. Catchy, fractured and totally off-the-wall, this is the stuff all you punk-jazz-noise freaks will love. But then again, you've probably already got this album. Definitely one to hunt down.

(A-Zap Records - 2-11-13-102, Midorigaoka, Chofu, Tokyo, 182-0001 Japan)

NIC ENDO Cold Metal Perfection CD

Nic Endo's work in Atari Teenage Riot goes unrecognised most of the time, with the focus emphasised on Alec, Hanin and Carl. This is a damn shame really, because Nic's work, with Atari or her solo projects, deserves a wider reception. This follows on from Nic's project She Satellites, with its emphasis on sci-fi ambience, making it an eerie but very listenable release. Gone really is the harsh noise of the 'White Heat' EP, replaced now by minimalist and metallic sounds. 'Cold Metal Perfection' enters territory similar to Like A Tim and more conventional electronic artists, (especially on tracks like 'I Didn't Exist' and 'Heroines Pt 2') though it keeps a sterile distance. This may sound like its creeping towards acceptability, but rest assured that Nic Endo's long, filmic soundscapes are still at the front of anti-pop three minute soundbites. Atari's music may be stale compared to what it was a few years ago, but Nic's work sounds intricate and abstract.

(Geist Records - 2 Prowse Place, London, NW1 9PH, UK)

PAUL OF BLOOD The Good Time Buddies EP 3" CD

This is a collection of live tracks from Paul of Blood's various Melbourne shows, which for the most part are bizarre, messy and fun experiences. (from what I've heard) Again, it's the typical POB style with short, thrash-punk tracks, backed up by insanely funny/angry lyrics, as well as Mr. Groves computer generated glitch-

TOECUTTER DWARF PROPORTIONS demo CD-R

This is music from Dave Harass, featured earlier in this zine, and as he has reminded me, a working demo of his work, including material for System:Corrupt. A mixture of noisy breakbeats and hardcore, with plenty of amusing samples. The album has some hilarious dialogue, uniquely Australian and very dark, shown to its extent with tracks like 'Bloody Lanfranchi' and 'Murdered Victims Family'. Also included is a fractured half-karaoke take on Stardust's 'Music Sounds Better With You', while 'Lucky' points fun at and deconstructs Kylie Minogue. Like V/Vm's distinctly English noise-pop, Toecutter opens up the world of glitch-core/breakbeats to Australian culture with this distinctly Ozzie album. A rough, manic album that is both hilarious and totally aggressive.

(Toecutter - PO Box 29, Palm Beach, NSW 2108, Australia)

V/VM The Green Door CD

Hmmm, how the fuck do you explain the warped world of V/VM? You can't. Looking at this the CD inlay, you get pulled into a wierd story of V/VM being abducted by Shakey and this compilation being hijacked behind 'The Green Door'. So does this help to understand what's going on? No. Basically, V/VM are the behind some of the coolest and most-fucked up music around, releasing a barrage of noisy/warped/kitsch tracks on all formats. Some of these songs are from past 7"s such as 'Lady In Red, Chris has Gone' and 'Rock Me (H)amadeus', but where else these gems come from is anyone's guess. What you get on this CD is the remixed-to-hell ('Seven Days With Crab David', 'Schwarz-Gelb Ist Borussie'), the kitsch ('The Birdie Song', 'This Ole House') and the piggish/noisy. ('All Night Long', 'He Ain't Heavy', 'Pigs') This is a wonderful and truly bizarre release, but completely normal for V/VM.

(V/VM - 205 Edgeley Road, Edgeley, Stockport, SK3-OTL, UK)

a note on reviews:

these are just my humble little opinions that I have contained within this section. i do not claim to be music god. if you don't agree with my reviews, use your own instinct and check out the material yourself. for more in depth reviews, see **ujaku** zine or for more formal reviews, see **the wire**. in any case, please feel free to send me material for review and I will do my best, though there are no guarantees. if you feel lucky, send material to: **hanged by the revolution zine, c/- evan smith, 14 dunluce ave, brighton, sa 5048, australia.** thanks.

- evan

"nothing will be spared" - johannes baader

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